ASIFA EAST

ANYMATION

apr 95

A NEWSLETTER OF THE ANIMATED ARTS

Close To You

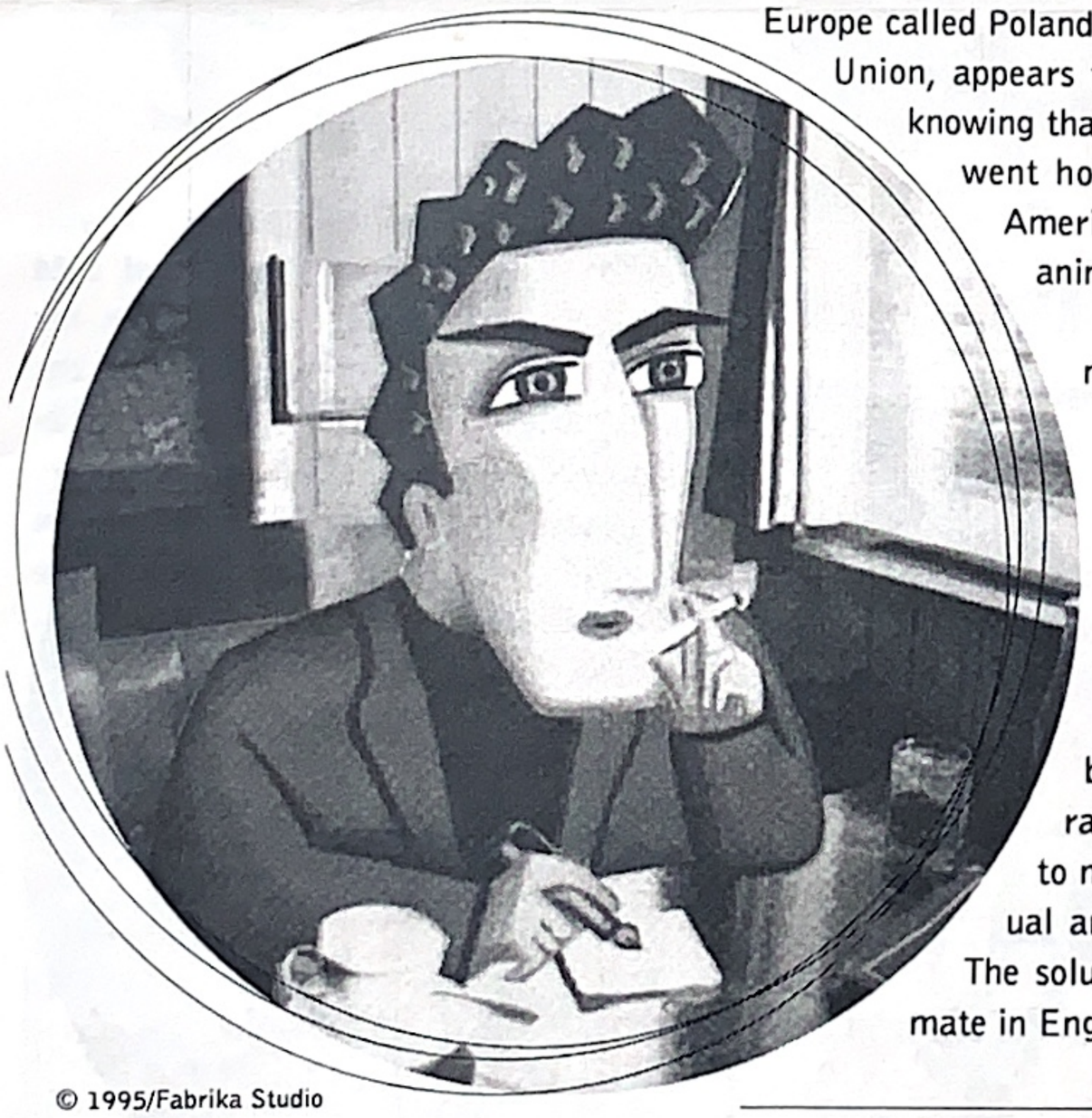
BY DAVID GROSSMAN

ON THURSDAY, APRIL 27 AT 7:00 PM in room 006 of the basement at 721 Broadway, ASIFA will be presenting CLOSE TO YOU, a film by Maciek Albrecht. If you were at the awards show in January you've already seen an excerpt of this piece, now here's your chance to see the film in its entirety. In order to make our members viewing more enjoyable and informative, ASIFA had a conversation with Mr. Albrecht concerning his work, the gist of which is paraphrased here.

Close to You took 2 1/2 years to make, although Mr. Albrecht says it felt more like about 40 minutes. All preproduction, the story, dialogue and backgrounds was done in the United States.

After completing preproduction, Mr. Albrecht winged his way back to his native Krakow, which for the geographically disinclined is in a far off country in central Europe called Poland. Krakow, in these giddy days following the demise of the Soviet Union, appears to be much like Williamsburg, Brooklyn, sans the security of knowing that Manhattan is only one stop away on the subway. Mr. Albrecht went home because he wanted to open the door for future Polish-American projects, and further, while there is a good body of talented animators, the labor costs are much cheaper.

The sculptor protagonist "Enrique"



© 1995/Fabrika Studio

The hardest part of making Close to You was getting organized in Poland. There were several issues to be addressed. Firstly, for many years, the Polish government had subsidized artist animators, leading to what might be called a slower paced, more independent style of production. One takes it that Mr. Albrecht had to do a certain amount of fire lighting in order to get things moving.

Another unforeseen problem also occurred when it was discovered that the animators had no idea whatsoever what was being said in the dialogue on the voice track! This tended, rather obviously, to diffuse the dramatic import of the piece, not to mention make near impossible any relevant contribution individual animators might make in terms of gesture, pacing and nuance. The solution, translate the entire track into Polish, study it, then animate in English-simple.

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ASIFA-East
The International Animated Film Society (New York Chapter)

a program of
the New York Foundation for the Arts

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Local Sighting Film Series

Coolidge Corner Theatre, 290 Harvard St., Brookline, MA
April 20 - 23, Local Animation Series

Featuring 25 minutes of Bob White's long career of Amiga computer animated cybervisions. Also "My Favorite Things That I Love" by Janet Perlman, "The Bible" by recent RISD grad Dare Matheson, "Parts, Availability and Service" by Dan Lavender, "The Soldier" by Steve Gentile, "Big Concrete Place" by Luke Jaeger and "Geometric Animation" by Tom Krepcio.

NOTE FROM THE EDITOR

ASIFA-East would like to thank the panelists from the March 17th CD-ROM presentation

Michael Pinto and **Chris Prynoski**,
Vanguard Media
Kathy Konkle and **Matt Schlanger**,
Rosebush Visions
Rodney Alan Greenblatt, Voyager
Kenny Miller and **Matt Weldon**,
Viacom New Media
Larry Rosenthal, E-cubed

Independent Producers - If you are concerned about the budget cuts proposed against the Corporation for Public Broadcasting, please contact the Independent Television Service at 612-225-9035 or e-mail itvs @maroon.tc.umn.edu. ITVS is organizing a massive campaign to keep this valuable resource alive, and your participation is invaluable to this effort.

ACADAMEY AWARDS

THE WINNER IN THE ACADEMY AWARD CATEGORY FOR ANIMATION:

BOB'S BIRTHDAY

A Snowden Fine Animation for Channel Four/National Film Board of Canada Production.
Alison Snowden and David Fine.
The animators dedicated the award to Mike Gribble.

CLOSE TO YOU CONTINUED FROM PAGE 1

The techniques used to create the look of the film were to first animate on paper, then make masks for shadows. Then the whole scene was spread out on a big table and airbrushed, then individual pieces were hand colored to create a 3D look then cut out and pasted on cels. Black and white scenes were first done in charcoal on tracing paper, then the animation was shot, then the elements were composited together using an aerial image projector.

The film was posted in the city of Lodz, sight of a maxed out 32 track-stereo Dolby mixing studio. Any film that is a Polish coproduction receives a 50 % discount there. The film took 10 days to mix. It is a shame we will not be able to enjoy the soundtrack in its original stereo format.

Close To You has been accepted to this years Annecy festival and will be entered in other festivals as well. Mr. Albrecht wishes to continue working with longer films. We wish him the best of luck and offer our thanks for this opportunity to see his work. END

Enrique is searching for the love of his life, a woman he has seen only once.
Enrique
Ricardo, the agent
CLOSE TO YOU
A FILM BY MACIEK ALBRECHT
IN COOPERATION WITH FABRIKA
SPA-KRAKOW

all photos © 1995/Fabrika Studio

ASIFA-EAST APRIL SCREENING

CLOSE TO YOU

THURSDAY, APRIL 27TH 7PM
NYU TISCH SCHOOL OF THE ARTS - ROOM 006

In the big city live two people. She is a new, talented singer. He is a famous sculptor at the top of his career. They have seen each other once and they fell in love at first sight. From that moment they search for each other through the obstacles of modern time...Will they meet again?

THE BYTE STUFF by Brian Cirulnick

THE SoftImage TOONZ
the digital studio today

I'VE BEEN WRITING THIS COLUMN, *on and off, for about a year now, and mostly I've concentrated on software that runs on the average Macintosh or PC setup, and output to other "non-standard" media, such as videotape or CD-ROM. Well, now it's time to change all that and start talking about how the digital revolution can affect regular film and television animation production.*

Naturally, film has a much higher resolution than TV or computers, and therefore any software & hardware that works with film need to be high powered. That brings us into the realm of expensive. This article isn't for everyone, but it's good to know what's out there.

TOONZ is a complete studio in a software package, created by a French-Canadian company called SoftImage, which was recently purchased by Microsoft. The TOONZ software is meant to run on a Silicon Graphics Computer platform, so setting it up and getting it to work with everything may require some working knowledge of UNIX, as well as the SGI operating system. However, once everything is up, this software looks and feels like your old exposure sheets, painting tables, and camera stands. It breaks down into eight modules, each of which has specific functions - they are: Audio Module, Smart Sheet, Pencil Test, Palette Editor, Ink & Paint, Film Strip, Composite and Movie.

Audio Module - Instead of recording your track to tape and having it read, you record your track into the computer by digitizing the sound. The sound is then displayed next to whatever visuals you have scanned in. Once you have indicated to the computer where the phonetic breakdowns are, the software recognizes those parts again and will suggest an approximate mouth shape for each part of the spoken words. It allows you to breakdown your sound as well - as if you had a digital "squawk box".

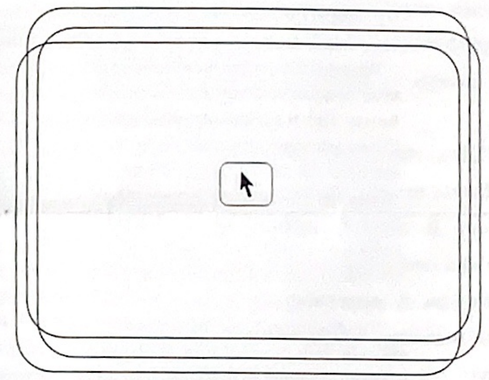
Smart Sheet - Smart sheet is a scanning module that allows you to scan in your animation drawings without registering them to the scanner. Usually you'd have to make a little "x" on the drawing and tape down a set of peg bards to your scanner, but thanks to Smart Sheet, you just scan in the drawing, and the software looks for the peg holes in the paper and creates a digital registration system to hold the drawings in place. The software can recognize peg holes for Acme or Oxberry, but not Signal Corps. (sorry - can't please everyone!). The scans are bitmapped images, so make sure that your drawings are clean before you scan them - otherwise, you'll be spending time cleaning the drawing up later...

Pencil Test - is exactly what it sounds like. Once all the drawings are scanned in and automatically registered, you can play back the sequence to make certain that the scene looks right. It's pretty handy in that you can test scenes while in rough form with just key drawings if you want to - so you can get rid of those tape based systems for pencil testing, and keep everything in one unit.

Palette Editor - Remember mixing your own cel paint colors for "just the right effect", or trying to get an in-between color for cel layers that works properly? That can be done here, except that you don't need different colors for different cel layers. However, you can mix and match your own colors, assign them names, and then use them in the next module.

Ink & Paint - Pretty self explanatory. If you've colored on a computer before, this part will feel very comfortable on it's first try. What this program allows that I've not seen on other systems is Transparent Color - or having a part of the cel image partially see through so that the background will show, but tinted or patterned, as if the characters were wearing lace, such as an expensive wedding dress. Usually, these types of effects are difficult, expensive, and sometimes impossible to produce with traditional methods, but Toonz just allows you access to this type of effect the same as filling in any other color. Toonz treats the ink line as a separate layer, so if you paint over the line, you can erase and do it again without ruining the line itself. Also, if you wish, after painting, you can erase the line without affecting the color. Or you can change the color of the line for a "hand inked" look. No mess and no waiting for it all to dry...

Composite - This was the part I really liked, simply because I had never seen this in any computer package before - the interface on the computer screen for this area is an animation disk with two peg bars, and behind that, in it's own window, an exposure sheet. Off to the right is a sequence of frames. As you place all the pieces of the animation together - background, cels, etc.., and mark up the exposure sheet, completed frames are shown as thumbnails off to the side. It is if that as you are marking up the sheet, the computer is automatically shooting it for you, which in effect, it is. Don't get nervous - you're not wasting film, and you can go back and make as many changes as you like to every frame. You can create camera moves, peg bar slides, pan, zoom, rotate. And you aren't limited to only 5 cel layers, hundreds of layers are available-



if you need them - and they are all dust free! And since your soundtrack is available as part of the exposure sheet (you can listen to it as you go) sync is not a problem at all.

Movie - Now that you've "shot" your animation. Watch it play back on the computer screen with sound, to verify that everything is as perfect as you had hoped. If it's not, well you can go back into your individual cels, change your exposure sheets, and update things as you go. Since it's all computer information, you can keep changing and modifying until it's better than perfect. Then, output to videotape, laser disk, film, HDTV, or other medium as you require.

There are a lot more little modules that also make your life easier - but it's too much to cover in a single article, and there's plenty of material available for the asking describing this product. Softimage TOONZ is like nothing you've seen before. If you would like to obtain a video tape "demo", call 1-800-576-3846.

In the NYC area, the nearest SGI dealership is Microcomputer Publishing Center (MPC) at 20 west 20th. They have all the information on TOONZ, and may even be able to arrange a "hands-on" demo for you. Give them a call at 212-463-8585. END

Manhattan Turns Into "Silicon Alley'

How the city is snaring multimedia startups

BY by Amy Cortese

It's a warm January evening, and a hip gallery called Here is brimming over with creative minds from software, publishing, media, and the arts. The chatter centers on opportunities in "new media": using digital technology to create new forms of interactive "content" for CD-ROMs, film, or online delivery. Silicon Valley? Seattle? Hollywood? Guess again. This is Manhattan, and the cutting-edge crowd is here for "cyber-suds," a monthly get-together hosted by the four-month-old, 500-member New York New Media Assn. It's true: Manhattan is emerging as the gritty breeding ground for new media, earning it the dubious title of Silicon Alley. Sure, the rents are high, the subways harrowing, and the taxes crushing. But new-media businesses are flourishing. Why? "New York has the deepest and most diverse pool of intellectual capital anywhere," says Brian T. Horey, a general partner at the New York venture-capital firm of Lawrence, Smith & Horey. "That's the primary ingredient for new media."

But New York has more than the painters, poets, musicians, and filmmakers now piling into new media. It's the U.S. headquarters for communications, advertising, media, and publishing conglomerates such as Time Warner, Sony, Hearst, and Bertelsmann—all clustered in mid-Manhattan. "This is where the power is," says Stan Winsten, chief operating officer of R/GA Interactive, a digital-media production house on the edge of the garment district. And those giants are thirsting for new-media hits to reverse the slowdown in growth caused by softening in print and broadcasting. "Multimedia is one of the opportunities to change that," says Peter B. Yunich, president of Simon & Schuster Interactive, one of a dozen new-media units set up by the midtown giants.

ARTSY DOWNTOWN. The proximity of scores of ambitious startups and artists to deep-pocketed corporations in need of content makes New York a new-media mecca—rivaling such West Coast enclaves as Seattle and Hollywood. Now, city planners and new-media proponents are trying to raise Gotham's profile as a multimedia center. The New York City Partnership, a business and civic group, has teamed up with IBM, Nynex, and Consolidated Edison to lease a 35,000-square-foot building near Wall Street that will serve as a "shared-tenant incubator" for multimedia and software development. It will provide affordable rent and cut-rate services and equipment to some 50 software companies. Office and conference facilities will also be available for people working out of a home or loft. The partnership hopes the center will act as a catalyst for the burgeoning new-media industry—and in the process help reinvigorate the downtown economy.

The new-media boom is clustered in artsy neighborhoods such as Tribeca, SoHo, and the Flatiron district. "Three years ago, you could count on one hand the people trying to make money off this," says Bryan McCormick, president of BAM! Software, a multimedia production company located on Tri-beca's Franklin Street.

The downtown scene began in the mid-'80s with pioneers such as Byron Preiss Multi-media, which created some of the industry's first multimedia titles, and Music Pen, a company founded in 1987 by Yee-Ping Wu, a child prodigy pianist and onetime concert performer turned software developer.

But the scene has really taken off in the past two years. In 1993, Robert Stein moved his multimedia publishing company, Voyager, from Santa Monica, Calif., to SoHo. Last year, United Digital Artists, an outgrowth of the now-defunct Kodak Center for Creative Images in Camden, Me., set up shop in lower Manhattan. The new-media talent agency and training center represents more than 400 local artists and programmers. Robert De Niro, who has a film center in Tribeca, recently formed an interactive division, Tribeca Interactive. Even Microsoft Corp. and Apple Computer Inc. have dispatched staffers to New York to work with local developers.

So what are all these new-media entrepreneurs up to? Preiss, who founded his multimedia company in 1992 and took it public in May, 1994, is cranking out everything from an interactive Seinfeld screen-saver for Time Warner Interactive to The Ultimate Frank Lloyd Wright, a CD-ROM about the architect's work for Microsoft's Home line. Preiss's stock, issued at $2 a share, now trades in the mid-teens. Music Pen, located in Union Square, just south of Preiss's Flatiron digs, is turning out a steady stream of edutainment titles. They include Lenny's Music Tunes, a series distributed by Viacom/ Paramount, and The Magic School Bus Explores the Human Body, produced for Microsoft.

There's also Take 2 Interactive Software, founded a little over two years ago by Ryan Brandt, the scion of the New York publishing clan that publishes Interview, Antiques, and Art in America magazines. Brandt, 23, has so far focused on entertainment—games such as Hell, a CD-ROM thriller starring Dennis Hopper and Grace Jones. Take 2 has development deals with Apple, Viacom, and Gametek.

DIGITAL DUET. New York is even giving Hollywood some competition. R/GA Digital Studios, a production house that did special effects for films such as Clint Eastwood's In the Line of Fire and Woody Allen's Zelig, earned a reputation as the Lucasfilm Ltd. of the East. R/GA's early bet on digital technology in 1987 has paid off. Like neighbors such as Curious Pictures, it's now a leading producer of digital ads, including such ground-breaking work as the Diet Coke spot that paired Gene Kelly and Paula Abdul in a digital duet.

Today, R/GA is making interactive ads for Chrysler Corp. and the U.S. Postal Service to be tested on Time Warner Inc.'s experimental Orlando cable-TV network. R/GA's Interactive unit, formed in 1993, is working on original content, including two upcoming CD-ROMs, Gear Heads and City Golf, that are now being produced for Tribal Media, a joint label with Philips.

While lots of multimedia programming has been little more than "shovelware"—a term for simply cramming print or other "old media" content onto a disk—New York's new-media upstarts pride themselves on being on the creative edge. "The sensitivity to content is a hallmark of New York," says Preiss.

Such creativity has been rewarded with big contracts from the software and media giants that have the resources to fund development and pay for marketing and distribution. But starting this year, some of New York's most talented developers—including Music Pen, Take 2, and R/GA Interactive—plan to publish under their own labels, rather than distributing through Microsoft or Time Warner. If they achieve new-media stardom, they could really put Silicon Alley on the map.

- (Business Week:) END

WOMEN IN ANIMATION-NEW YORK PRESENTS

Animated Women

MAY 5TH. 1995 7PM

THE NEW SCHOOL. TISCHMAN AUDITORIUM 66 WEST 12TH

THE PRESENTATION of the documentary film "ANIMATED WOMEN" is the first program presented by Women in Animation/New York. The premiere event will be hosted by the Department of Communications at The New School, 66 West 12th Street, in the Tischman Auditorium on May 5th at 7:00 PM. The program is free and open to the public.

Meet renowned animators Faith Hubley and Ruth Peyser in the screening of "Animated Women", directed by Sybil DelGaudio and produced by Patty Wineapple. Commissioned by the Independent Television Service (ITVS) and produced by Side Kicks Productions for public television, Animated Women celebrates the artistry and wildly diverse creative philosophies of a rare breed of woman; the independent American animator.

Ms. Hubley and Ms. Peyser talk candidly about how each have pursued their chosen careers revealing how through years of painstaking and solitary work, each has developed a highly individual and engaging personal style. ANIMATED WOMEN shows a complete work on animation by each animator and also demonstrates the dedication with which they are pieced together. The film captures the diversity in method by the women used to achieve their goals in this most labor intensive of arts. Each woman has spent years, even decades, working alone on the meticulous, repetitive process of animation.

After the screening, those who attend will be invited to question the highlighted animators and join the Women in Animation for refreshments.

Women in Animation/New York is a professional, non-profit organization established in 1994 to foster dignity, concerns and advancement of women who are involved with any aspect of animation.

The New York chapter of Women in Animation is a joint project of Women in Animation/Los Angeles, ASIFA-East and the International Animated Film Society, and was founded by Linda Simensky, President of ASIFA-East. All ASIFA-East members are invited to attend. END

Today I got Matt Groening's original Simpsons sketches, went shopping for some cheap CDs, saw trailers for "Pocahontas" and "Judge Dredd", and read some of James Cameron's first draft of "Aliens", all in about one hour without leaving my desk.

Cyberspace, the Information Superhighway, the Net, the World Wide Web...are these just buzzwords of a passing craze, or do they actually hold meaning for everyday people, not to mention the animation community? For some the Internet might seem like a bunch of technobabble about as interesting as reading the ingredients of cream cheese, but with the right equipment, some extra time, and a lot of patience, you too might be jumping through the looking glass.

The image the Internet seems to be projecting lately is an easy to use resource where you can plug in, go where you want, shop until you drop, and find out anything you want, 24 hours a day, seven days a week. While the hype definitely exaggerates, it is slowly becoming everything that's promised. The Net can be easy to use, and the amount of information just sitting there for free is astounding. It's not all computer-talk either, there's something for everyone, even for animators.

Drawing from the Web

BY MICHAEL DOUGHERTY

The best part of the Net, and the one that's becoming the most popular, is the World Wide Web. The Web links computer servers from the entire globe in a never ending circle of information that contains text, sound, graphics and video. The information is displayed on "home pages" that are set up by an organization or an individual for others to access and download from a home computer. The reason the Web is becoming so popular and is beginning to eclipse the other parts of the Internet is because of its ease of use and visual interface. Instead of sitting there trying to figure out what to type to get what you want, you just point the mouse and go.

For animators, the Web can be an all day trip. Among some of the more interesting sights were Disney, Universal Pictures, MGM, Curious Pictures, Rhythm & Hues, and New Line Cinema. All of these companies have set up sites where you can find out more information about their current work, while the larger studios let you download promotional clips, trailers, pictures, or sounds from upcoming or past feature films. Rhythm & Hues also lists current job openings and a place to Email your resume.

For those of you with business in mind, pages like Hollywood On-line or HollyWeb have listings of films and TV shows going into production. The listings are updated weekly, and give information about the production company, the crew, starting dates, etc. It pretty much resembles the listings in Variety or the Hollywood Reporter, except it's a lot cheaper.

If you're into commercial production, the ad agencies are jumping on the latest bandwagon (now there's a surprise) and have started setting up home pages. Chiat-Day calls theirs "The Idea Factory" and it lets you take a virtual tour of their offices or just find out what they're up to.

The big companies are nice, but some pages started and maintained by individuals can be even more fun. If you're a fan of a certain film or TV show, chances are there's a home page dedicated to it where you can download the script or other information (Star Wars and Alien being my personal faves). There are about fifteen Simpsons pages where you can grab episode guides, the original character designs, or even QuickTime movies of Smithers' fantasies about Mr. Burns.

Besides pages on the Web, there are news groups that discuss every form of animation imaginable. You can post a message looking for the name of a villain in episode #122 of "Scooby-Doo", or you can ask what software was used in "The Mask", and chances are someone will Email you the answer. If you're job hunting, news groups provide many leads about openings at companies around the country, or even the world.

The hardest thing for some people to figure out about the Internet and World Wide Web is how to access it and how much it costs. It's really not that difficult, and if you're on a budget you can take the low road and still enjoy the sights. The basic things you need are a computer, a modem, and an Internet account. The computer will cost you the most, but you can get a lower end Macintosh for about $1000 that will do just fine. Just make sure it has at least 4MB of RAM (more if you can afford it) and a decent size hard drive (don't get less than 120MB). Macs are easier to use than IBMs, and more fun anyway.

Getting the right modem is also very important. If you get one that's too slow, you'll end up as road kill. Look for one that has at least a 14,400 bps transmission rate, or go up to 28,800 if you really want to fly. 14.4 modems have significantly gone down in price over the past few years and are becoming the standard for home access to the Net. You can a good one for under $100 through catalogs.

Now the tricky part, getting the Internet account. Mine comes free from NYU as long as I shell out about $22,000 a year in tuition, but you can get one a lot cheaper. Everyone seems to be familiar with America On-Line, Prodigy, Compuserve, and Delphi, they're the big on-line service providers. But to clear up some confusion, they aren't the Internet. When you log on to AOL or another commercial provider, you're signing onto their own little internet they keep contained in their own little world. They give you the basic Email address, access to their files, and ease of use, but the amount of information they can give you is limited. Most of the service providers have wizened up and realized their customers want to see more, and have built ramps onto the larger Internet and World Wide Web.

The drawback to these service providers is mainly cost. They usually carry a monthly fee of $10-$15, which gives you a few free hours, and then they charge you hourly fees around $5-$10 after you use up that free time. Once you start playing on the Web, you'll be spending a lot of time there and those free hours will go very quickly. My suggestion is to check around with some of the smaller local service providers that charge a flat monthly fee and give you unlimited access. If you just want an Email address and text-only access to the Web, you can get a shell account for around $15 a month, but if you want a full blown SLIP/PPP account that gives you graphics, sounds, and all the other bells and whistles of the Web, expect to pay $35-$50 a month. Better yet, a lot of cities have started giving Freenet accounts to residents through local libraries. It's a basic shell account that gives you an Email address, and isn't quite as fun as a SLIP, but hey, it's FREE!

To see the Web in all it's glory, you also need browser software. The most talked about has been Mosaic, which started the 'point and click' idea of accessing all the information out there, but recently Mosaic has been getting a lot of competition from a piece of software called NetScape, which is the same basic idea of Mosaic, only better. I haven't seen these in stores yet, but they should be hitting shelves soon. If you're part of an educational institution, non-profit organization, or just want to evaluate NetScape, you can download it for free from their FTP (file transfer protocol) site.

All of this might seem overwhelming to beginners, I know from experience, but there are a lot of books out there to help out and they're usually written with the novice in mind. One of the best is "The Internet Starter Kit" by Adam Engst. It comes in both Mac and IBM formats, and even has a disk packed with software. So if you just get all the ingredients, sit down at a computer, and find a college student who knows what they're doing, you should be surfing the Net in no time. I hate that term...surfing. Blech!

-Michael Dougherty
mpd5621@is2.nyu.edu

Animation & Entertainment Related Home Pages:

These are only a small fraction of what's out there, so if you already have access or are just getting started, they're good places to start.

1. **Walt Disney: http://bvp.wdp.com/**
2. **Curious Pictures: http://found.cs.nyu.edu/CAT/affiliates/curious/curioushp.html**
3. **MCA/Universal: http://www.mca.com/index.html**
4. **Silicon Graphics: http://www.studio.sgi.com/index.html**
5. **Rhythm & Hues: http://www.rhythm.com/**
6. **Universal Cartoon Studios: http://univstudios.com/cs/index.html**
7. **MGM: http://www.earthlink.net/MGM/index.html**
8. **Sony On-Line: http://www.sony.com/**
9. **New Line Cinema: http://cybertimes.com/NewLine/Welcome.html**
10. **Center for Digital MultiMedia: http://found.cs.nyu.edu/CAT/index.html**
11. **Chiat/Day: http://www.chiatday.com/**
12. **Ogilvy & Mather: http://www.img.om.com/img/default.html**
13. **CBS: http://www.cbs.com/**
14. **Entertainment Weekly: http://pathfinder.com/ew/**
15. **Time/Warner: http://www.timeinc.com/pathfinder/hotpage.html**
16. **NetScape home page: http://home.mcom.com/home/welcome.html** END

Calendar

April

(5) (12 midnight), April 10, 17, 24 (12:30 am)- WNET-TV, Channel 13 "Animated Women" Documentary by Sybil DelGaudio.

(7) NYU Animation Festival. 8pm at Town Hall, 123 West 43rd Street. Call 212-998-1795 for ticket information.

(21) Deadline for Submissions/ May ANYMATOR

(27) 7pm -ASIFA East Screening "Close to You", a film by Maciek Albrecht. Presented in 35mm. Tisch School of the Arts, 721 Broadway (corner of Waverly), Room 006 Basement

May

(3) ASIFA-East Board Meeting, 6:30 at Buzzco, 33 Bleeker Street.

(5) Women in Animation-NY Chapter presents "Animated Women". Reception to follow. The New School, 66 West 12th St, in the Tishman Auditorium on May 5th at 7pm.

(8-11) "ANIMATED WOMEN"/WLIW-TV (Channel 21). 12:30 am.

(19) ASIFA East May Screening "Tribute to Lou Bunin - Master of Puppet Animation" , 6pm, NYU, Tisch School of the Arts, Rm 006 (basement). Hosted by Howard Beckerman.

Shmoozilla

by Laurie Edmonds

Hi There! Still gabbing away with a few of the ASIFA-East Animation winners from the awards show and also - some info from Jumbo Pictures.

J. J. SEDELMAIER PRODUCTIONS - Second Prize in Professional Films Under One Minute "Buy Low/Buy Lower"

Among their many projects: They've finished a campaign for Converse, it broke first week in March. They're designing an apparel line and posters associated with the campaign. Also - campaigns for Levis, digital ink and paint and compositing for U.S. Animation in California, a cel animated spot for Chiat-Day/Home Savings Bank, a series of cel spots for Planters and a Pink Panther CD-ROM.

The studio donated the production of the ASIFA opening at this year's festival (done by Tom Warburton) for which ASIFA-East is very thankful! Great job!

JOHN CANEMAKER - Third Prize in Concept "Break the Silence-Kid's Against Child Abuse" He's back from California and art directing a CD-ROM project. Then he's off to Orlando, Florida to lecture for Disney Art Editions Summit, a meeting of 300 art gallery owners. He'll be lecturing on his new book "Disney Inspirations" which has a publication date of 1996. He just lectured at the 8th Annual Symposium/History of Graphic Design at the School of Visual Arts, the topic: "Art and Eclecticism:"

MICHAEL SPORN ANIMATION - Second Prize Soundtrack "Whitewash" "Whitewash" was nominated by the Golden Reel Awards, run by the Union of Motion Picture Sound Editors, for best sound effects editing for a television special. The film was also recently awarded the Carnegie Medal, which is the film industry equivalent to the Caldecott Award for children's literature.

JACK SPILLUM, Supervising Producer of New York based Jumbo Pictures, tells me that Jumbo is currently producing a new animated comedy entitled "Hoyt n' Andy's Sportsbender" a series of 13 half-hours which will air on prime time ESPN beginning in September '96. "Sportsbenders" follows Hoyt and Andy - two lovable-but-leery, sportscrazed, hot babes-dazed, beer loving, couch potatoes - as they host their own sports show on the All Sport Network, a cable-channel parodying ESPN. Hoyt n' Andy's Sportsbender Incorporates live action footage of sports from Australian rules football to squirrel water skiing. The show's co-creators are Jim Jenkins (Doug), Curtis Crawford, Kenny Scarborough and Andrew Steele. Other credits include Melanie Grisanti as Producer and Rick Allen as Director.

Other productions underway at Jumbo include "The Beginner's Bible", a series of six half-hour animated titles for home video. The series, based on the best-selling book of the same title, will be in stores nationwide by Christmas '95. The series will be released by Sony Wonder and Time Life and is directed by Jean-Pierre Jacquet.

We'll see you around - please, if you have any information for Shmoozilla to put in this column, leave a message at 212-724-1110 ext. 2000, or contact Laurie Edmonds at 212-724-2800. Thank you..

MEMBER NEWS

ASIFA-East members Amy Kravitz, Steve Subotnik, Janet Perlman, Steve Gentile, Tom Krepcio, Yvonne Anderson and Mary Kocol participated in "STILL PICTURES/MOVING PICTURES", a screening of animated films/art exhibit at the Zeitgeist in Cambridge on March 11th - March 18th. Ruth Peyser's film "Go to Hell" was featured as part of the Fourteenth Annual "Women in the Director's Chair" festival in Chicago on March 9th - 12th.

Film Festivals

ANNECY INTERNATIONAL ANIMATED FILM FESTIVAL May 30 - June 4, France One of the world's largest and most celebrated showcases of animated works. The biennial fest features large program (1,035 films in 1993). Categories include: short fiction, feature animation, television films, student category and panorama. Formats: 35mm, 16mm, all video formats. Deadline: April 15. Contact: Festival International du Film d'Animation. 2, Blvd. du Lycee, 74013 Annecy, France. Phone: 011-33-50-57-41-72. Fax: 011-33-50-67-81-95.

26TH SINKING CREEK FILM AND VIDEO FESTIVAL November 7-12, Tennessee The oldest Southern film festival with focus on independent media. Awards from $8,000-$10,000 in prizes in all genres including animation and music videos. Formats: 35mm, 16mm, 3/4" video. Deadline: May 12. Contact: Meryl Truett, Exec. Dir., Sinking Creek Film and Video Fest, 402 Sarratt Center, Vanderbilt Univ., Nashville, TN 37240. Phone: 615-322-2471. Fax: 615-343-8081.

NORTHAMPTON FILM FESTIVAL
Film and video productions by established and emerging artists from the Northeast are the focus of this noncompetitive festival. Successful applicants are invited to participate in panel discussions following screenings. Categories include: animation, narrative, documentary, experimental. Deadline: June 15th. For more information or to request an application, contact:
Northampton Film Associates, Inc.
Northampton Center for the Arts,
17 New South Street, Northampton MA 01060. Phone: 413-584-7327.
Fax: 413-582-9014.

NATIONAL EDUCATIONAL MEDIA MARKET
Oakland, CA April 25-27
The most comprehensive market for educational media in the U.S. for independent filmmakers, video producers or multimedia developers.
More than 50 distributors and publishers specializing in educational and broadcast markets worldwide are represented. Submission deadline: April 14, 1995. Contact: National Educational Media Market, 655 13th St., Oakland, CA, 94612-1220. Phone: 510-465-6885.. Fax: 510-465-2835.

CANYONLANDS ALTERNATIVE FILM AND VIDEO FESTIVAL New fest to be held in southeastern Utah desert will focus on alternative independent. film and is looking for films "outside of the mainstream venue". Entries must be under 60 minutes and completed after Jan. 1, 1990. Deadline: April 1. Contact: Canyonlands Alternative Film Fest., c/o Country Pumpkin Prods., L.C., 400 North 500 West, Unit #1-8, Moab, UT 84532. Phone 801-259-3330.

ReResources

The Independent Television Service is now accepting proposals for its next series of programs: "Kids '95/Family Holiday Specials". Kids '95 calls for half hour and drama and documentary specials targeted to kids and their families which may feature content relevant to the December Holidays (Christmas, Chanukah, Kwanzaa, Winter Solstice) or around Independence Day. All independent producers are invited to apply, ITVS particularly urges experienced producers who haven't had a previous opportunity to produce programming for kids. If your proposal is selected, the program will be funded entirely by ITVS.
The deadline for proposals is May 16th, 1995. For application and guidelines, contact: ITVS, KIDS '95, 190 Fifth Street East, Suite 200, Saint Paul, MN 55101.

The American Film Institute - 10th Annual Television Writers Summer Workshop - "Writing for the Animated Children's Program" June 16 - June 30, 1995.
The program is designed to create a supportive and challenging environment to encourage innovative work in writing for animated children's programs. The workshop provides advanced training for a small group of competitively selected writers. Ideal participants are new and experienced writers with no major commercial television writing credits. Writing teams are eligible. Applicants must submit an original, unproduced spec script for a current or recent animated children's program, a treatment or outline for an original concept for an animated children's series, resume, and $35.00 fee and a completed application form. For more information:
TV American Film Institute, TV Writers Summer Workshop, Production Training, 2021 North Western Ave., Los Angeles, CA 90027. Deadline: April 7, 1995.

FLIP seeks VHS copy of animation, 3 minutes and under and Xerox or original copies of flip books for an exhibition planned in NYC in May or June. For more information, contact: Flip, 163 Third Ave., #297, NYC, 10003. Phone: 212-254-2812.

NEW TELEVISION seeks video works up to 30 minutes in any genre using medium in artistic ways. Screened works receive $110.00 per minute. Contact: WGBH, 125 Western Ave., Boston, MA, 02134. Phone: 617-492-2777.

Animators Wanted/NYC Designer/Director Kim Johnson of Magnet Pictures, whose previous credits include the award winning Cappio commercials, is currently working on five 30-second animated commercials for Egleston's Children Health Care Clinic in Atlanta, in addition Magnet will be going straight into another job for Nickelodeon and is looking for animators. Magnet is located at 19 West 21st St., #1103, NYC 10010. Contact Maija Wilder at 212-645-4317 for more information.